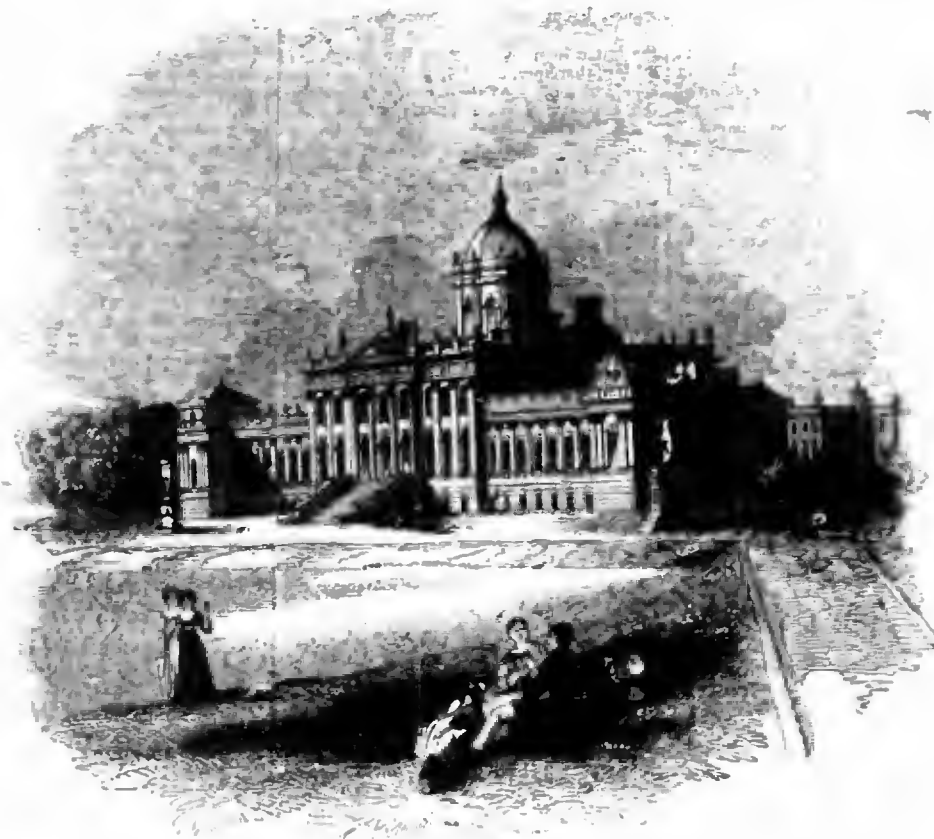


VANBRUGH'S WORKS.



VIEW OF CASTLE HOWARD.



GENERAL ELEVATION, CASTLE HOWARD.



BLENHEIM.

bases were composed of two triple rows of this rope or cable moulding, arranged similar to two torus mouldings, and beneath them were an annulet and scotia. A drawing of this channel, made previous to the last repairs, was submitted by me a few years ago to the Society of Antiquaries; it has never, however, been published.

The rope or cable moulding is to be seen in other very early examples of fonts; for instance, that at Stratton church, Cornwall, given as the second example in Van Vuurst's work on Fonts.

FONT IN THE CHURCH OF THORNTON STEWARD, YORKSHIRE.

The style of this font is Early English. There is a great peculiarity in the shortness of the columns which support the plain and

massive top; the foliated capitals and the leaves shew more flow than is usual in this style. Altogether, I have seldom seen a more beautiful and simple specimen.

C. J. R.

OLD ENGLAND.

IN illustration of some remarks on Vanbrugh and his detractors, that appeared in a recent number (see p. 469 *ante*), we avail ourselves of the last part of Mr. Knight's popular work, "Old England," which contains, in addition to a coloured interior of Whitehall Chapel, and a host of cuts illustrative of the buildings in Oxford, &c., two views of Castle Howard, and one of Blenheim. Although small

and slight, they shew sufficiently well the picturesque outline these buildings present, and Vanbrugh's great skill in composition. "It appears to me," says Sir Hugh Price (in "Essay on the Picturesque"), "that at Blenheim, Vanbrugh conceived and executed a very bold and difficult design, that of uniting in one building the beauty and magnificence of the Grecian architecture, the picturesqueness of the Gothic, and the massive grandeur of a castle; and that, in spite of many faults, for which he was very justly reproached, he has formed, in a style truly of his own, and a well-combined whole, a mansion worthy of a great prince and warrior." His first point appears to have been massiveness, as the foundation of grandeur; then, to prevent the mass from being